

doctor and confidential agent. Smythe, an Irish villain. Kellogg, an attorney. Kellogg indicates how far one may go without becoming libellous, and then the hero turns himself loose. Not so loose, perhaps, as might be desired from the point of view of high art, for the deeper infamies of the villain should be brought out more decidedly to strengthen the interest. The limitations marked by the attorney indicate how inconsiderate of high literary or artistic purpose this utilitarian age has become. But the intelligent reader will perceive in the subtle touches that do appear what a monster of evil the villain actually is, and members of the U.B. will shudder to think how for twenty years he has been worming himself into the heart of a great humanitarian movement for his own vile purposes, and they will experience thrills in their Brahmadandas when he is finally and triumphantly unmasked along with his fellow conspirators by the heroic Pierce. It will be acknowledged that he must have been concerned in the Phoenix Park assassination, the Bulgarian atrocities, and the disappearance of Dr. Cronyn (not Coryn, Mr. Printer). As an emissary of the Transvaal and an agent of Aguinaldo he could be capable of any enormity, while in mere immorality, which is characteristic of all his class, he must easily outdistance the most abandoned of that fiendish gang, the late U.B. lecturing staff. The effrontery and heartless hardihood of the wretch may be conceived, when, after ten years residence in Canada, his wife goes to spend the winter with her relatives in England, and he describes himself as a "grass-widower." English proves inadequate. Heiterkeit! Wow!

Following Shakspeare's lead Mr. Pierce transposes incidents and traits of character to heighten the dramatic effect. He even divests himself of some of his own picturesque qualities for the purpose of drawing a strong type. For instance, on page 5, speaking of a letter the villain has written, he writes: "The subject matter of the letter referred to has been injected into the naturally pure and innocent minds of

some of the members abroad, and always under promise of secrecy. In my estimation no member's reputation is safe while these things go unnoted and unpunished. For the present it will be unnecessary for me to mention names, as those who have been communicated with know who the slanderers are." Mr. Pierce's dramatic resource will be appreciated in the skilful adaptation in this passage of a striking incident in his own career when he wrote to one of the "pure and innocent minds" in Holland a few weeks ago: "I assure you, dear sister, on my soul, that it is in *every case* true that the lives of the old prominent workers who have or are creating disturbance, or have gone out of the work, are *not* clean. I know them, every one, through and through, and they know it and fear that their sins will find them out." If anyone has a letter from the Irish villain declaring that the author of that assertion had no basis for it outside his own brothel-tainted imagination, he should send it to Mr. Pierce at once.

From the villain to the hero and heroine is a far cry. Here again to lend dramatic effect the device of distance is utilised to render the further device of correspondence consistent. The hero dates his billet-doux from Cortlandt Street, and the heroine hers from New York, though in real life both may be addressed at the Gramercy. His tender consideration will thus be appreciated in giving literary form to the table-talk of rare opportunities. Especially when the engrossing nature of the hero's self-devoted occupations are considered, which have prevented him, even yet, much as he has desired it, from making any report of the affairs, financial or otherwise, of the great Organisation of which he is Secretary General. The delicate reticence with which he restrains himself, at the wish of the heroine, from divulging a little more fiction about "two English comrades" (page 5) is undoubtedly a stroke of genius.

The late Mr. Samuel Richardson, could he return to create for us another